

Four Throughlines Themes Report**Overall Story Thematic Report for "Züriputsch by Bernhard Hirzel"**

The Overall Story of "Züriputsch by Bernhard Hirzel" takes place in the **Situation** Throughline, indicating that the problem exists because there is something wrong with a situation or environment. Additionally, the Overall characters are primarily Concerned with **The Past**. So, putting it together, the Overall characters are concerned with a situation or environment pertaining to **The Past**. Some of the Overall characters respond to **The Past** with **Fate** while others respond with **Destiny**. Since this is part of the rational argument, an author can examine the relative practicality of responding to **The Past** with **Fate** or **Destiny** by illustrating their effects on **Prediction** and **Interdiction**.

Just because characters happen to find themselves on the same side because they share a particular approach does not mean they can agree on the essential nature of the problem or the best solution. In "Züriputsch by Bernhard Hirzel," some see **Thought** as causing the problem and **Knowledge** as the means to resolve it. Others are convinced that **Chaos** is at the heart of the problem and **Order** will best solve it.

These two areas of disagreement (**Fate** vs. **Destiny** as an approach with **Knowledge** or **Order** as the solution) form four perspectives that conflict with each other over the course of the story. Because they are so balanced, they tend to lock up like wrestlers and bring the plot to a halt. Fortunately, like a referee, there is a Catalyst that moves in to break it up. In "Züriputsch by Bernhard Hirzel," **Destiny** is the Catalyst that gets things moving again. However, once moving, the plot tends to pick up too much speed, as if the accelerator pedal were stuck to the floor. Once again, a force comes into play to regulate the speed. In "Züriputsch by Bernhard Hirzel" this Inhibitor is **Truth**. Any other means of arbitrating the speed of the plot might seem arbitrary. However, because of their relationship to **The Past**, **Destiny** and **Truth** provide an author with unobtrusive tools to adjust the pacing of the story's progress.

Speed is one thing; distance to the destination is another. That's where the Overall Story Benchmark comes into play. The Benchmark serves as a yardstick providing milestones that tell an audience how far it is to the climax. In "Züriputsch by Bernhard Hirzel," distance to the goal is measured by changes in **The Present**.

In summary, the Overall problem in "Züriputsch by Bernhard Hirzel" resides in **a situation or environment**:

*Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.
Bluntschli, supports his friend Bernhard, advises him, analyses laws and works on improving different political and administrative aspects.
Elise Tobler, cares for her son all alone, makes up her life and looks after herself.
Margaretha Bürkli, cares for her son, supports him economically.
Marie Welti cares for Bernhard, ...
Johannes Hirzel, works hard in order to progress economically.*

...pertaining to **The Past**:

*The past that frightens Bernhard is what he believes to be a family curse.
Bernhard concludes from his unsuccessful intents to change things that the only conclusion of his life is that decay is a destiny.*

Although the Overall characters share a Concern about **The Past**, they differ in approach: some responding with **Fate**:

Fatal situations mark the story of Bernhard. In no moment he is fully aware that

he could also change the situation - could he?

...and others with **Destiny**:

At the end Bernhard believes that his destiny is somehow to play the role of a devil, not to be able to change himself or his environment. Where he wanted to overcome the failures of his father he just fell in the opposite extreme.

The relative value of the two approaches becomes evident in the conflicts that occur between **Fate** and **Destiny**:

Each time Bernhard experiences bad fate he feels more affirmed in his believe that destiny is desatrous. All his action only increase this effect.

The relative practicality of both approaches is seen by how they each affect **Prediction** and **Interdiction**. In addition, the Overall characters disagree on the true cause of the problem, and therefore on the appropriate solution. While some see **Thought** as the problem:

This is the point of Bernhard's Performative Contradiction. He defends himself as a thoughtful (rational) man. But he is unable to understand that perhaps a different way of thinking could have saved him from the situation.

...and **Knowledge** the best solution:

Bernhard breaks up his considerations of the whole story. Unfortunatly, he is rather supported in his view by his friend Bluntschli who shares his Platonic world view. Nobody is there, to show him, that success in life is not only measured by the reactions of others or material success. That life could have a value beyond one's contributions to the planet.

...others find **Chaos** at the heart of the problem:

In each and every situation Bernhard is tossed around by fate due to his inability to resist his first impulse. Even though he is aware of the dangers he does nothing to avoid them. His thoughtlessness finally drives him into chaos.

...and **Order** the best way to resolve it:

Bernhard's life story seems to be a unique intent to order what he has broken appart (economic support for illegitimate childre) and justify what others blaim him fore. Why not just accept they way he is?

These perspectives come into conflicts that are moved forward by **Destiny**:

Destiny is the call of life for responsibility. Bernhard believes that the only way left for taking his responsibility is leaving the scenario. What other options could have been there? He doesn't see them.

...and held back by **Truth**:

All the good for God and all the blame to mankind. This is the truth that apparently is told by the life of Bernhard, but he is not willing to accept. He believes that there is a final justice and he will judged not only for what he did wrong, but for his intentions.

...while the distance to the goal is measured by changes in **The Present**:

In Bernhard's sencarion he sees himself as weak and inable, the world full of temptations and in state decay. This leads him to the conclusion, that he is

inapt for this world and he surrenders to the Great Maya, Divine Liberty.

Overall Story Illustrations for Züriputsch by Bernhard Hirzel.

"Situation" as the Overall Story Throughline: *Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.*

Bluntschli, supports his friend Bernhard, advises him, analyses laws and works on improving different political and administrative aspects.

Elise Tobler, cares for her son all alone, makes up her life and looks after herself.

Margaretha Bürkli, cares for her son, supports him economically.

Marie Welti cares for Bernhard, ...

Johannes Hirzel, works hard in order to progress economically.

"The Past" as the Overall Story Concern: *The past that frightens Bernhard is what he believes to be a family curse. Bernhard concludes from his unsuccessful intents to change things that the only conclusion of his life is that decay is a destiny.*

"Fate" as the Overall Story Issue: *Fatal situations mark the story of Bernhard. In no moment he is fully aware that he could also change the situation - could he?*

"Thought" as the Overall Story Problem: *This is the point of Bernhard's Performative Contradiction. He defends himself as a thoughtful (rational) man. But he is unable to understand that perhaps a different way of thinking could have saved him from the situation.*

"Knowledge" as the Overall Story Solution: *Bernhard breaks up his considerations of the whole story. Unfortunately, he is rather supported in his view by his friend Bluntschli who shares his Platonic world view. Nobody is there, to show him, that success in life is not only measured by the reactions of others or material success. That life could have a value beyond one's contributions to the planet.*

"Chaos" as the Overall Story Symptom: *In each and every situation Bernhard is tossed around by fate due to his inability to resist his first impulse. Even though he is aware of the dangers he does nothing to avoid them. His thoughtlessness finally drives him into chaos.*

"Order" as the Overall Story Response: *Bernhard's life story seems to be a unique intent to order what he has broken appart (economic support for illegitimate childre) and justify what others blaim him fore. Why not just accept they way he is?*

"Destiny" as the Overall Story Catalyst: *Destiny is the call of life for responsibility. Bernhard believes that the only way left for taking his responsibility is leaving the scenario. What other options could have been there? He doesn't see them.*

"Truth" as the Overall Story Inhibitor: *All the good for God and all the blame to mankind. This is the truth that apparently is told by the life of Bernhard, but he is not willing to accept. He believes that there is a final justice and he will judged not only for what he did wrong, but for his intentions.*

"The Present" as the Overall Story Benchmark: *In Bernhard's sencarion he sees himself as weak and inable, the world full of temptations and in state decay. This leads him to the conclusion, that he is inapt for this world and he surrenders to the Great Maya, Divine Liberty.*

Additional Overall Story Illustrations for Züriputsch by Bernhard Hirzel.

"The Past" as the Overall Story Goal: *The goal is to keep to the covenant, to find redemption after the covenant has been broken by the French Revolution. Progress and the overcoming of the "curse".*

"Memories" as the Overall Story Consequence: *Bernhard remains in his haunted memories and is not able to see them from a different angle, for example empathising with his father.*

"Developing a Plan" as the Overall Story Cost: *Bernhard is decided to become different from his father, he doesn't realise that he IS already different and that money is not the true problem of his father but the lack of acceptance (love). Finally, Bernhard pay his plan by being equally obsessed by money (due to its notorious lack) like his father.*

"Understanding" as the Overall Story Dividend: *There is no real growth in the character of Bernhard. He sees people in a similar functional manner like his father, just in a more romantic way. Real encounter cannot even be realized in his relationship with Marie Welti. For Bernhard the world remains a place in which he doesn't fit and that is somehow not working well.*

"The Present" as the Overall Story Requirement: *The world is graceless place, and it is not worth spoiling one's self by remaining there...*

"Contemplation" as the Overall Story Prerequisite: *Suffering and failure have no place in Bernhard's metaphysic. Honour suicide is the sole response.*

"Conceiving an Idea" as the Overall Story Preconditions: *Bernhard concludes that he failed the test and has to pay with his life in order to remove the curse.*

"Gathering Information" as the Overall Story Forewarnings: *Neither the materialist solution of his father and the radical liberals, nor the self-sacrificing ideology of folk spirituality meet Bernhards vision of Divine Liberty. There must be something good in mankind that can enter into encounter with the Divine. He seeks it in death. He cannot see, that he could have found it in the encounter with the radical otherness of his contemporaries.*

Main vs. Impact Story Thematic Report for "Züriputsch by Bernhard Hirzel"

The Main vs. Impact Story theme places value judgments on the relationship between the Main and Impact Characters. In the relationship between Bernhard Hirzel and Johannes Hirzel II, these value judgments center on **Truth**:

The life of Bernhard and his father evolve around the question of the meaning in life is found in the ideal or in the material world.

The Main vs. Impact Story Counterpoint provides an alternative standard of values in contrast to the thematic focus. In "Züriputsch by Bernhard Hirzel," this alternative value standard examines **Falsehood**:

The error is that both are right and wrong. Life is material and ideal, it is their all-or-nothing attitude that converts it in a falsehood.

Conflicts occur between Bernhard Hirzel and Johannes Hirzel II in regards to the relative value of

Truth vs. Falsehood:

Bernhard believes that money is a curse, but finally he is haunted by the lack of money. Johannes believes that money is the only true value in life. At the end, he stays distant from both of his sons and his money is powerless to change the course of things.

It is the passionate argument that presents the emotional case for the author's point of view. In fact, this bias forms the heart of the thematic exploration. In "Züriputsch by Bernhard Hirzel" the author's views can be explored in terms of **Truth vs. Falsehood**. Although **Truth** and **Falsehood** describe both sides of the thematic argument, as author, you will need to take one side over the other in order to make a thematic statement in the passionate argument. In "Züriputsch by Bernhard Hirzel," your point of view can be expressed by examining both **Truth** and **Falsehood** in terms of the contrast in **evidences** and **suspensions** between Bernhard Hirzel and Johannes Hirzel II.

For most of the story, Bernhard Hirzel and Johannes Hirzel II may spend a good deal of their time focusing on **perceiving**. Although they will both agree that **perceiving** is the primary area of friction between them, one will argue that **perceiving** is the way to resolve their personal problems, while the other will argue that **making happen** is the way to go.

Having taken up sides on all of these issues, Bernhard Hirzel and Johannes Hirzel II would simply sit on their own positions and the passionate argument of "Züriputsch by Bernhard Hirzel" would be reduced to a shouting match in which no progress is made toward a resolution. However, there is another thematic aspect to the story that breaks the log jam and keeps the plot moving along. In "Züriputsch by Bernhard Hirzel" this Catalyst is **Falsehood**. Any other way of moving the plot along might seem artificial, however every time **Falsehood** gets things moving, it somehow seems appropriate, due to the relationship between **Truth** and **Falsehood**.

In contrast, if the plot moved forward without any resistance, the story would end before all sides of all issues could be explored. That's why in "Züriputsch by Bernhard Hirzel" **Fate** serves to inhibit progress toward a solution. It is the balance between **Falsehood** and **Fate** that determines how quickly the passionate argument will move forward. In fact, in working with this story you can increase the pace toward the climax by adding in more **Falsehood** (or strengthening its presence) or slow down the story to linger at points of special interest by adding more **Fate**. Even more variety can be achieved by lowering the presence of **Falsehood** or **Fate** to make the story move slower or faster, respectively.

Putting the items in place that will change the pace of a story makes an audience feel they are rushing, crawling or any speed in between on the way to the climax of the story. In the Main vs. Impact Story, this climax is reached when the relationship between the Main and Impact characters grows to its maximum dimensions. In "Züriputsch by Bernhard Hirzel" the growth between Bernhard Hirzel and Johannes Hirzel II is measured in terms of **Contemplation**. What is **deliberated**, then, becomes the thematic yardstick that clues the audience in as to the distance to the climax of the passionate argument.

In summary, the Main vs. Impact Storyline of "Züriputsch by Bernhard Hirzel" involves a divergence between Bernhard Hirzel and Johannes Hirzel II in terms of **Truth vs. Falsehood**:

The life of Bernhard and his father evolve around the question of the meaning in life is found in the ideal or in the material world.

The author takes sides by examining their **evidences** and **suspensions**. Still, Bernhard Hirzel and Johannes Hirzel II spend most of their time focusing on **perceiving**:

It seems that things are going more and more worse and no escape is left. Bernhard has apparently lost all possibilities for earning his life.

The passionate argument is moved forward by **Falsehood**:

Bernhard wants his father to give him money freely (not credit), become less materialistic. Johannes wants his son to be more responsible. Their continuous intent to change the other is their major error.

...held back by **Fate**:

The attitude Bernhard and Johannes are taking towards the future as a linear extension of the past finally shapes their fates into a destiny of decline.

...and the audience can measure progress toward the climax in terms of what is **deliberated**:

The lack of real encounter is the root of all problems between Johannes and Bernhard.

Main vs. Impact Story Illustrations for Züriputsch by Bernhard Hirzel.

"Fixed Attitude" as the Main vs. Impact Story Throughline: *Their conflict is about the right goals in life and how to conduct their lives.*

Johannes Hirzel believes that money is the most important in life. He thinks that everything can be achieved by hard work.

Bernhard Hirzel believes that love is the most important in life. He believes that goodness and beauty can overcome anything.

"Memories" as the Main vs. Impact Story Concern: *Johannes impulse is not to get involved with emotional, spiritual or religious issues. Bernhards impulse is not to concern about economic affairs.*

Bernhards position as a man of the church, his involvement with the Strauss affair and the Züriputsch, finally force Johannes to concern about religious issues, even though, it is only by paying Bernhards love affairs, in order to save the family's reputation.

Bernhard's mismanagement of money finally makes it impossible to him, to live up to his ideals.

"Truth" as the Main vs. Impact Story Issue: *The life of Bernhard and his father evolve around the question of the meaning in life is found in the ideal or in the material world.*

"Thought" as the Main vs. Impact Story Problem: *The underlying cause of the difficulties between Bernhard and his father is the either-other position. There is no willingness for encounter. Both remain fixed in their attitude.*

"Knowledge" as the Main vs. Impact Story Solution: *Johannes doesn't want to give up control. It's all he has, all he is. Bernhard is fixed in his idea about the family curse. This leads to the final climax.*

"Perception" as the Main vs. Impact Story Symptom: *It seems that things are going more and more worse and no escape is left. Bernhard has apparently lost all possibilities for earning his life.*

"Actuality" as the Main vs. Impact Story Response: *Seen from the historical context, the socio-economic context in fact was highly difficult, everything is under reconsideration and likely to change. Only from a metaphysical point of view, stability could be gained.*

"Falsehood" as the Main vs. Impact Story Catalyst: *Bernhard wants his father to give him money freely (not credit), become less materialistic. Johannes wants his son to be more responsible.*

Their continuous intent to change the other is their major error.

"**Fate**" as the Main vs. Impact Story Inhibitor: *The attitude Bernhad and Johannes ar taking towards the future as a linear extension of the past finally shapes their fates into a destiny of decline.*

"**Contemplation**" as the Main vs. Impact Story Benchmark: *The lack of real encounter is the root of all problems between Johannes and Bernhard.*

Main Character Story Thematic Report for "Züriputsch by Bernhard Hirzel"

In "Züriputsch by Bernhard Hirzel," Bernhard Hirzel's Throughline is an activity or endeavor. In fact, Bernhard Hirzel's Concerns revolve around an activity or endeavor of **Understanding**. This is not necessarily Bernhard Hirzel's goal (although it could be) but is better thought of as his primary Concern.

Bernhard Hirzel proves to be sensitive to issues pertaining to **Instinct**, especially in reference to **Understanding**. In fact, when it comes to **Understanding**, Bernhard Hirzel often notices a disparity between **Instinct** and **Conditioning** that others just don't see. The audience, therefore, is provided a very personal commentary on the meaning of **Understanding** through Bernhard Hirzel's perspective.

As the story develops we learn that Bernhard Hirzel's motivation comes from an imbalance between **Thought** and **Knowledge**. Specifically, what drives Bernhard Hirzel forward through the story is an over abundance of **Thought**.

In fact, Bernhard Hirzel's excess of **Thought** is what gets him into trouble. In addition, this imbalance causes trouble for everyone else as well. However, only if Bernhard Hirzel continues to believe that his own over abundance of **Thought** is not really causing all the problems but is just the work he must do to resolve the problems will he be able to set things right. The question is, will he be able to hold on to his resolve until all the pieces are in place?

What moves Bernhard Hirzel forward is that his focus is on the problem. Bernhard Hirzel doesn't see the problem to be in himself. Rather, he believes the problem to be **Desire** and sees **Ability** as the solution. As a result, Bernhard Hirzel will make progress toward the solution unless he begins to doubt himself, and comes to believe that he is preventing the problem from being solved.

Although Bernhard Hirzel is also interested in working toward the goal regarding **The Past** that everyone seems concerned with, he finds himself indispensable on the quest because of his Abilities in the area of **Conditioning**. Actually, Bernhard Hirzel is Uniquely Able in this area, which is why he cannot resist participating in the quest where he begins to see that he holds the means to resolving the story's problems.

Bernhard Hirzel's Unique Ability of **Conditioning** can move the story toward a positive conclusion. However, his use of **Conditioning** is undermined by an aspect of **State of Being** which always seems to get in the way. This resistance to his effectiveness varies as Bernhard Hirzel grows over the course of the story. It becomes clear that when Bernhard Hirzel can overcome his **State of Being** and effectively rely on **Conditioning**, he may be able to address the fact that he has the power to resolve the story's problems. This tug of war between **Conditioning** and **State of Being** causes both growth and backsliding in Bernhard Hirzel, as evidenced by his varying degree of **Gathering Information**.

In summary, **an activity or endeavor** is the realm in which Bernhard Hirzel primarily operates:

Bernhard sees the world in a state of decay, especially his family under curse which affects himself. It is his mission in life to overcome this curse and find redemption for him, his family and his country.

...especially in regard to **Understanding**, which is his chief Concern:

"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein Vorzeichen des baldigen Untergangs zu sein scheint; "

"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "

"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "

"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "

"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück andern noch nützlich zu werden. – "

"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

As an individual, Bernhard Hirzel is focused on issues involving **Instinct** more than most:

Bernhard's instinct is to react with impulsive actions, driven by emotions of love and lust. He is not aware, that he could change this. Why not?

...which makes him responsive to issues regarding **Conditioning**:

Bernhard is conditioned by hard work and adaption to the situation. He describes himself how "ambition saved him".

He often perceives a disparity between **Instinct** and **Conditioning**:

In working hard he finds apparently a safe haven from temptations and a source for the recognition and the love he so much longs for. But is it not rather the source for his imbalanced and impulsive reactions? Is his effort really compensated?

Bernhard Hirzel is driven by an over abundance of **Thought**:

Bernhard tries to demonstrate that he is considering/responsible (not thoughtless) the situation of others by: paying money to his lovers, even recognizing children which are not his. Taking the leadership of the Züriputsch.

...which causes him to see **Desire** as the source of his problems:

Bernhard desires the world to be less materialistic. He longs for sensations of love and security. He has a strong attitude of "all or nothing".

...and **Ability** as the best solution:

Bernhard has an extraordinary ability to hard work and self-sacrifice for a cause or a person.

In fact, Bernhard Hirzel's own excess of **Thought** is what allows the story's problem to be resolved. Bernhard Hirzel is given the opportunity to see this as he becomes wholly involved in the effort to achieve the goal. It is Bernhard Hirzel's Unique Ability pertaining to **Conditioning** that holds the means to resolving the story's problem:

Bernhard's world view and his sensual and open character, as well as his focus on spirituality more than on material values, make him most apt to find a bridge between the fierce materialism of the radicals and the blind spirituality of the fundamentalist conservatives. He seems to be aware of it, but his lack of political skills hinder him.

Unfortunately, his effectiveness is undermined by an aspect of **State of Being**:

At first sight, in terms of Logotherapy, Bernhard would be described as neurotic. Other's already tried to psychoanalyze him as a psychopate. This is supported by his suicide. In general Western culture evaluates any suicide as a mislead action, a failure or even a wrong doing. Nevertheless, there were quite a few cases during the time of Bernhard, including spiritual people and revolutionary leaders. Did he suffer a form of burn-out syndrom? Did he give up because his economic problems locked all other options for the future? Or shall we take him serious and evaluate his action as "rational"? Did he commit a form of honour suicide? Did he find in surrender a way to escape the curse he so much believed in? Probably, it will never been known. For many others, he became a sign, that their spirituality was taken serious, and their voice, the popular veto was justified to count.

Over the course of the story Bernhard Hirzel's growth (and backsliding) in effectiveness can be seen in the degree to which he engages in **Gathering Information**:

Bernhard's life offers unique opportunities for spiritual learning when compared with others. At home he is grown up in an atheistic, materialistic environment. Later, during his studies he is captivated by Hegelian Pantheism. Due to his work in the rural town Pfäffikon, he comes in contact with popular Christianity and the Anabaptist movement. He learns to value the meaning of a folk spirituality, besides his own academic and refined world view.

Main Character Illustrations for Züriputsch by Bernhard Hirzel.

"Activity" as the Main Character Throughline: *Bernhard sees the world in a state of decay, especially his family under curse which affects himself. It is his mission in life to overcome this curse and find redemption for him, his family and his country.*

"Understanding" as the Main Character Concern: *"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein*

Vorzeichen des baldigen Untergangs zu sein scheint; "
"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "
"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "
"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "
"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück andern noch nützlich zu werden. – "
"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

"Instinct" as the Main Character Issue: *Bernhard's instinct is to react with impulsive actions, driven by emotions of love and lust. He is not aware, that he could change this. Why not?*

"Thought" as the Main Character Problem: *Bernhard tries to demonstrate that he is considering/responsible (not thoughtless) the situation of others by: paying money to his lovers, even recognizing children which are not his. Taking the leadership of the Züriputsch.*

"Knowledge" as the Main Character Solution: *What Bernhard lacks in order to go forward is a metaphysical trust in a positive future.*

"Desire" as the Main Character Symptom: *Bernhard desires the world to be less materialistic. He longs for sensations of love and security. He has a strong attitude of "all or nothing".*

"Ability" as the Main Character Response: *Bernhard has an extraordinary ability to hard work and self-sacrifice for a cause or a person.*

"Conditioning" as the Main Character Unique Ability: *Bernhard's world view and his sensual and open character, as well as his focus on spirituality more than on material values, make him most apt to find a bridge between the fierce materialism of the radicals and the blind spirituality of the fundamentalist conservatives. He seems to be aware of it, but his lack of political skills hinder him.*

"State of Being" as the Main Character Critical Flaw: *At first sight, in terms of Logotherapy, Bernhard would be described as neurotic. Other's already tried to psychoanalyze him as a psychopate. This is supported by his suicide. In general Western culture evaluates any suicide as a mislead action, a failure or even a wrong doing. Nevertheless, there were quite a few cases during the time of Bernhard, including spiritual people and revolutionary leaders. Did he suffer a form of burn-out syndrom? Did he give up because his economic problems locked all other options for the future? Or shall we take him serious and evaluate his action as "rational"? Did he commit a form of honour suicide? Did he find in surrender a way to escape the curse he so much believed in? Probably, it will never been known. For many others, he became a sign, that their spirituality was taken serious, and their voice, the popular veto was justified to count.*

"Gathering Information" as the Main Character Benchmark: *Bernhard's life offers unique opportunities for spiritual learning when compared with others. At home he is grown up in an atheistic, materialistic environment. Later, during his studies he is captivated by Hegelian Pantheism. Due to his work in the rural town Pfäffikon, he comes in contact with popular Christianity and the Anabaptist movement. He learns to value the meaning of a folk spirituality, besides his own academic and refined world view.*

Impact Character Story Thematic Report for "Züriputsch by Bernhard Hirzel"

In "Züriputsch by Bernhard Hirzel," Johannes Hirzel II is the impact character, meaning that we see Johannes Hirzel II as the primary influence on Bernhard Hirzel's personal fulfillment. In fact, Bernhard Hirzel is on the right path, and Johannes Hirzel II pressures him to take a worse approach. As a **Manipulation** character, Johannes Hirzel II works through manipulation.

With regard to that "manner of thinking", Johannes Hirzel II is primarily Concerned with **Developing a Plan**, especially in terms of **State of Being**. In fact, it is the discrepancy between **State of Being** and **Sense of Self** that is most exemplified by Johannes Hirzel II. Driving a wedge between these two items is the source of his drive, which is **Perception**. In other words, changes in his **perception** over the course of the story create direct responses in the level of Johannes Hirzel II's satisfaction. Only if **Actuality** replaced **Perception** would Johannes Hirzel II be satisfied.

Johannes Hirzel II is uniquely able to pursue this course as a result of his association with **Sense of Self**. At least, he would be able to if **Instinct** didn't always get in his way. The frustrations Johannes Hirzel II feels when he is held back only serve to increase the extent of his Concern with **Developing a Plan**.

In summary, Johannes Hirzel II's primary Concern is **a manner of thinking or demeanor**:

Even though Johannes Hirzel believes that money is the only thing that really values he supports the basic needs of his son.

...regarding **Developing a Plan**:

*He works hard.
He gets angry when wife and son pray.
He should not know about spending on books.*

More specifically, he impacts the balance between **State of Being** and **Sense of Self**. His primary influence is focused on **State of Being**:

*The violent behavior and almost obsessive interest for money, are an expression of a deep deception with all aesthetic and spiritual values.
Johannes seems to be a very lonely man.*

...As a result, issues regarding **Sense of Self** arise:

Under a cover of strength and competence, as a business man, Johannes hides a lonely heart, unable to satisfy the demands of family, especially of his wife and children. From the data it cannot be concluded how much he was aware of it.

As Johannes Hirzel II's impact grows, it tips the balance between **State of Being** and **Sense of Self** in the eyes of the other characters.:

Violent reactions seem to be an impulse to hide the felt weakness.

Affecting his impact are his drive regarding **Perception**:

Johannes seeks for metaphysical trust in money, which he believes to be the

only stable value.

...and his satisfaction with **Actuality**:

For Johannes Hirzel only substantial things have meaning. These things he can achieve through hard work, he can control them. He believes that spirituality is a bamboozle and that emotions are always deceived in the end. Concepts like forgiveness, empathy are a waste of effort. He needs to be in control and does not understand that it is exactly this attitude that make lose him control over the situation.

Aided in this effort by his unique abilities in the area of **Sense of Self**:

From viewpoint of Bernhard's story Johannes seems a strong and self-confident man. But the Johannes action's tell another story. Neither is anything known about Johnannes conception of a possible "family curse".

...he is held back by an aspect of **Instinct**:

Towards the end, father Johannes rejects to pay for his son Bernhard's debts and allows that he is seized by his creditors. Does he believe that it is a didactic measurement? Does he withdraw his love from his son by rejecting him economic support? Whatever the answer is, money is the language Johannes speaks and Bernhard doesn't know to understand.

Impact Character Illustrations for Züriputsch by Bernhard Hirzel.

"Manipulation" as the Impact Character Throughline: *Even though Johannes Hirzel believes that money is the only thing that really values he supports the basic needs of his son.*

"Developing a Plan" as the Impact Character Concern: *He works hard. He gets angry when wife and son pray. He should not know about spending on books.*

"State of Being" as the Impact Character Issue: *The violent behavior and almost obsessive interest for money, are an expression of a deep deception with all aesthetic and spiritual values. Johannes seems to be a very lonely man.*

"Perception" as the Impact Character Problem: *Johannes seeks for metaphysical trust in money, which he believes to be the only stable value.*

"Actuality" as the Impact Character Solution: *For Johannes Hirzel only substantial things have meaning. These things he can achieve through hard work, he can control them. He believes that spirituality is a bamboozle and that emotions are always deceived in the end. Concepts like forgiveness, empathy are a waste of effort. He needs to be in control and does not understand that it is exactly this attitude that make lose him control over the situation.*

"Chaos" as the Impact Character Symptom: *When things become tense Johannes erupts like a volcano and hits literally everything into pieces around him.*

"Order" as the Impact Character Response: *Instead of changing his nature, he tries to fix things with money.*

"Sense of Self" as the Impact Character Unique Ability: *From viewpoint of Bernhard's story Johannes seems a strong and self-confident man. But the Johannes action's tell another story.*

Neither is anything known about Johannes conception of a possible "family curse".

"Instinct" as the Impact Character Critical Flaw: *Towards the end, father Johannes rejects to pay for his son Bernhard's debts and allows that he is seized by his creditors. Does he believe that it is a didactic measurement? Does he withdraw his love from his son by rejecting him economic support? Whatever the answer is, money is the language Johannes speaks and Bernhard doesn't know to understand.*

"Conceiving an Idea" as the Impact Character Benchmark: *The reader would expect Johannes to come up with some idea, some change at some point. This is Bernhard's major expectation. Johannes solves all with money. It is money that forced him to marry his rich but unloved wife, and he keeps to her. It is economic success, that justified his professional inclination, so badly seen by his family. It is gaining money in gambling, that offers him short time release from an apparently unsatisfied life. And it is money that seems to cover up the failures of his sons. But what if there were other solutions than money?*

VOCABULARY:

Ability: being suited to handle a task; the innate capacity to do or be

Activity: an activity or endeavor

Actuality: objective reality; the way things are

Chaos: random change or a lack of order

Conceiving an Idea: coming up with an idea

Conditioning: responses based on experience or training

Contemplation: present considerations

Desire: the motivation toward something better

Destiny: the future path an individual must take

Developing a Plan: visualizing how an existing idea might be implemented

Evidence: information supporting a belief

Falsehood: that which has been shown to be erroneous

Fate: a future situation that will befall an individual

Fixed Attitude: a fixed attitude or outlook

Gathering Information: gathering information or experience

Instinct: intrinsic unconditioned responses

Interdiction: an effort to change a predetermined course

Knowledge: that which one holds to be true

Manipulation: a manner of thinking or demeanor

Memories: recollections

Order: a patterned arrangement

Perception: the way things seem to be

Prediction: a predetermination of a future state of affairs

Sense of Self: one's perception of oneself

Situation: a situation or environment

State of Being: one's true nature

Suspicion: questioning or forming a belief based on new evidence

The Past: what has already happened

The Present: the current situation and circumstances

Thought: the process of consideration

Truth: that which is actually correct

Understanding: appreciating the meaning of something